

**THFM-4141-001 (12 credit hours)**

**ACTING IV: HONOURS – STYLE AND GENRE**

Fall/Winter, 2014/15  
MWF 14:30-17:15  
Room 2T15

**Instructor:** Professor Blake Taylor  
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Office Hours: Tu/Th 12:45-1:30  
and by appointment

Voice Instructor (FALL): Shannon Vickers  
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Office Hours: Mon/Wed 12:30-1:30 & by app't

Voice Instructor (WINTER): Tom Soares  
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**COURSE DESCRIPTION**

It is the nature of the art of acting that the actor is required to embody the character's behavior and physical qualities including thoughts, emotions, actions, reactions, and manifest behaviour. The purpose of the course is to support each actor in the further development of her/his acting techniques in a performance context. This involves the acquisition of both the knowledge and skills required to meet the demands of a range of scripts. As with all of the performing arts, practice is an essential ingredient and so the course will spend a substantial portion of time on the application of technique. Students will participate in the rehearsal and performance of two full-length productions and in addition will rehearse and present a series of workshop assignments.

The actor is her/his own instrument. Voice and movement are obvious and essential parts of "instrument" work, and hence three hours of voice instruction weekly are integrated into the course and the companion movement class is required. In addition there are less obvious but equally important elements of "instrument" work that will also be addressed. These include development of the actor's inner connections and the flow of energy between the actor's body, imagination, and emotions.

Acting is also about choices and so the development of analytical skills and the ability to make sound exciting artistic decisions will be addressed throughout rehearsals and exercises. **Rehearsal is a process of exploration**, and each creative project will be an exercise in artistic choices.

Artistic initiative, collaboration, commitment, curiosity, imagination and effective communication are the foundations of this course.

Students are required to bring a notebook and pencil to all classes and rehearsals. Communication for this course will happen via Nexus. During the rehearsal period, students **MUST** check Nexus every morning and evening.

**TEXTS**

**Required**

*Team for Actors* by Laura Bond  
*Actions: The Actors' Thesaurus* by Maggie Lloyd-Williams  
*Enchanted April* by Matthew Barber  
Script for the Term 2 Play TBA

**Suggested Productions**

***Cock and Bull*** by Mike Bartlett, Theatre By The River, Sept.13-Oct 4, 2014  
***Cabaret***, RMTTC, Jan 7-31, 2015  
***Private Lives***, RMTTC Warehouse, Jan 28- Feb 14, 2014

**Reference Texts**

*The Body Speaks* by Lorna Marshall  
*Respect for Acting* by Uta Hagen  
*Sanford Meisner on Acting* by Sanford Meisner  
*Acting With Style* by Harop and Epstein  
*On The Technique of Acting* by Michael Chekhov  
*The Actor and the Target* by Declan Donnellan  
*Enchanted April*, a novel by Elizabeth Von Arnim  
*An Actor Prepares* and *Building a Character* by Constantin Stanislavski

**DRESS REQUIREMENT**

Both class and the rehearsal process will be physical in nature, and students are asked to wear comfortable clothing that fits well and allows for ease of movement. Your clothing should keep you warm when you need it to, cool when you need it to, and should not limit you, either by being restrictive, or by causing you to hold back due to concerns for your modesty. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, shorts, tights, yoga/martial arts pants)
- T-shirts or leotards
- Footwear appropriate to the role
- Hair tied back
- No jewelry
- No low-rise pants, street shoes, or hats
- No short skirts
- No chewing gum

**FALL TERM MARK BREAKDOWN**

Lab Work and Participation.....	5%
Major exercise presentations such as monologues and scenes.....	10%
Fall Term Voice Evaluation (Vickers) .....	10%
Rehearsal of Full-Length Play.....	12.5%
application of acting technique fundamentals – embodying the character, preparation, focus, commitment, effort; risk-taking, initiative; collaboration, cooperation; rigour of exploration, application of notes; professionalism, joy in the work (Taylor)	
Public Performance .....	12.5%
overall effectiveness of performance – embodiment of character, connection to environment, clarity of text in performance, growth in front of the audience; maintenance of performance integrity; professionalism; risk-taking/diving into situation/relationship in front of an audience; use of body and voice with tactical specificity/range/extremity in front of an audience; clarity, urgency and specificity of pursuit of objective; developing conflict through embracing obstacle. See Scene/play grading criteria. (Taylor)	
FALL TOTAL .....	50%

**WINTER TERM MARK BREAKDOWN**

Ongoing Lab Work and Participation.....	5%
Exercise presentations .....	10%
Winter Term Voice Evaluation (Soares) .....	10%
Rehearsal of Full-Length Play.....	12.5%
Public Performance .....	12.5%
WINTER TOTAL.....	50%
<b>TOTAL .....</b>	<b>100%</b>

## LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations. Work or scheduling conflicts are not considered emergencies.

## DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill AND great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Excellent . Thorough knowledge of concepts and/or techniques and exceptional skill OR great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Superior. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing.

## SCENE/PLAY GRADING CRITERIA

1. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
2. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
3. Is your character reacting with a point of view and an attitude? (Vulnerability)
4. Does the character have a logical "through line" where required?
5. Are you meeting particular demands of the script? For example:
  - special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
  - special style requirements (depth of character for realism and naturalism, stepping in and out of character for didacticism, massive variety and the surprise use of pauses for absurdism, ease in breaking the fourth wall for feminism, etc.)
6. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)

7. Are the numerous shifts in action occurring clearly?
8. Are you taking advantage of the ironies available in the scene?
9. Is there progression in the scene, i.e. does something change?
10. Is the tension (leading to conflict) strong and clear?
11. Can we hear you comfortably?
12. Are the stakes sufficiently high to make the scene exciting?
13. Is the physical world in which the scene takes place used to strengthen the action?
14. Are the actor's voice, body, and inner impulse in harmony? (Unity)
15. Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)
16. Is the actor avoiding inappropriate histrionics?
17. **Is the actor willing and able to make effective use of direction?**

**NOTE:** The list above is a summary of the key considerations which regularly arise when qualified adjudicators evaluate scene work. At various stages of training, some of these considerations may be weighted above others. However, it is difficult, at any point, to ignore any of the above criteria, particularly when some of the performers are achieving mastery in an area where others are not.

### **CONVERSION SCALE**

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

### **SCHEDULE (subject to change)**

**NB.** During the **workshop quarters** of each term (quarters 1 and 3), students are required to rehearse scenes or prepare exercises with partners. This will require a minimum of 4-8 hours per week outside of class time. Any student unable or unwilling to meet the above requirements is asked to withdraw from the course immediately.

**NB.** During the **production quarters** of each term (quarters 2 and 4) there will be rehearsals Monday through Friday 6:30-11:00 pm and additional weekend rehearsal on tech week (the weekend before opening). Schedules will be posted as soon as possible.

The rehearsal process for both productions will follow a professional model. Actors are required to attend only the rehearsals for which they are called (though they are welcome to attend any and all rehearsals, if they wish). Where possible, schedules will be posted in advance. During the *Enchanted April* rehearsals there will be two casts for the female leads and there will be rehearsals with the Assistant Director running parallel with the Director's rehearsals. There will be times when only 24-hours' notice will be provided. Actors must be available to be called during the scheduled rehearsal times. Schedules are

fluid things and are often required to change as a result of unforeseen circumstance – be prepared for schedule changes. As in any professional process, actors will be expected to be a minimum of 5 minutes early for ALL calls and ready to begin at the appointed time.

Lateness and absence will not be tolerated. Should inadvertent lateness be unavoidable, students MUST telephone and notify the Stage Manager.

### **Fall Term**

#### **First Quarter, September 3 - October 8, 2014**

In the first quarter students will undertake an intensive, practical course of study that will continue to rigorously develop the processes and skills of the actor through the practical application of a range of exercises designed to develop the actor's ability to embody character in terms of thought, emotion, action and manifest behaviour, and to live in the imaginary circumstances of the play. The course will build on the fundamentals established in previous acting courses, and will probe the actor's ability to work from a range of sources and apply a range of techniques. Found characters will be developed as part of research for *Enchanted April*. **Auditions for *Enchanted April* will take place Wednesday, September 17, 6:30-10:00 pm.**

Students will explore, practice, and personalize creative approaches to acting through classroom exercises, discussions, and the rehearsal and performance of assigned projects. Students will be expected to rehearse extensively outside of class time (4-8 hrs./week), either on their own, or with partners. Presentations will be reviewed.

#### **Second Quarter, October 10 - November 29, 2014**

The First Term Show will be *Enchanted April* by Matthew Barber from the novel by Elizabeth Von Arnim, directed by Blake Taylor

October 10 – Regular evening rehearsals begin (M-F 6:30-11:00 pm)

November 19 – First day on the Gas Station Arts Centre stage (SUBJECT TO CHANGE)

November 25 – Show Opens at the Gas Station Arts Centre

November 25-29 – Show run

November 29 – matinee AND evening show – closing night

Note; the four female leads will each do three performances, all others will do six performances.

### **Winter Term**

#### **Third Quarter, January 7 - February 15, 2015**

This quarter will continue to focus on the exploration and development of performance technique. Studied technique will include, but is not limited to, that generated by Laura Bond, Lorna Marshall, Uta Hagen, Sanford Meisner, Michael Chekhov, Declan Donnellan and Constantin Stanislavski. Students will be expected to build upon their existing creative process through practical encounter and exploration of this material via classroom lab work and discussion, as well as the rehearsal and performance of assigned projects. Extensive solo and group rehearsal is expected outside of scheduled class time. Attention will be paid to preparation for the final production.

Performance projects will be evaluated during this quarter. Reading Schedule TBA.

#### **Fourth Quarter, February 2 - April 7, 2015**

Rehearsal and Production of second show. Guest Director TBA.

February 23 – Regular evening rehearsals begin (M-F 6:30-11:00 pm)

March 25 – First day on the Gas Station Arts Centre stage (SUBJECT TO CHANGE)

March 31 – Show opens at the Gas Station Arts Centre

March 31-Apr 4 – Show run

**Reading Schedule, Fall**

*TEAM for ACTORS*; Thought, Emotion, Action, Manifestation.

Sept 5: Introduction

Sept 8: pp 12-20

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Sept 10: pp 20-38

**Please Read Enchanted April by September 12 in preparation for auditions**

Sept 12: pp 38-62

Sept 15: pp 62-85

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Sept 22: pp 86-96

Sept 24: pp 96- 106

Sept 26: pp 106-110

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Oct 3: pp. 110-133

**Reading Schedule, Winter**

*TEAM for ACTORS*

Jan 7: pp 134-156

Jan 12: pp 156-173

Jan 16: pp 173-186

Jan 19: pp 186-191

Jan 23: pp 191-205

Jan 26: pp 205-211

Jan 28: pp 211-221

Jan 30: pp 222-229

Feb 2: pp 230-240

Feb 4: pp 240-245

Note Appendix comments – some good hints.

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**ACTING IV: HONOURS – STYLE AND GENRE – VOICE COMPONENT****COURSE DESCRIPTION**

This course will continue to work on voice and speech awareness, techniques and application for the performer and the professional voice user. The aim of this course is to reinforce the awareness of old habits and the journey towards freer options that include a free, flexible and expressive voice, and clear, understandable speech. The course includes the dismantling of restrictive habits, areas of tension, and processes of communication, and the embracing and use of new ones. With a goal on cumulative learning, we will continue with the voice work of 3rd-year Honours and begin to work on speech basics, through the study of IPA (International Phonetic Alphabet) and the role that this work plays in the acquisition of dialects, the clarity with which thoughts are expressed, and the energy of sounds.

This course aims to continue to:

- 1) help the actor recognize and identify personal strengths and weaknesses in his or her vocal and speech choices, as well as to develop a working method that encourages full and free vocal usage.
- 2) develop a level and quality of participation that nurtures a classroom environment conducive to personal growth and good work.
- 3) introduce and repeat a variety of exercises that provide experience in release of energy, responsiveness, flexibility, and strength, with the goal of embodied learning. The following areas will be the focus: the spine, breath, opening the channel for sound, easy initiation and forward release of tone, the resonators, range, and articulation. Further, deeper work will focus on front of tongue activation,

release of tongue root tension, ease in jaw and throat, and awareness and use of articulators in various ways which may not at the moment be habitual.

In addition to the above objectives, this course specifically aims to enable you to:

- be able to relax actively
- have the knowledge to care for your voice, including how best to develop it (warm ups and ongoing development) and how to protect against abuse
- express thoughts and emotion without tightening your body
- root the breath and sound in the body – relate the spine and alignment to the release of sound
- identify and release physical tensions that inhibit the free flow of sound vibrations
- explore/encourage resonance and vibration
- encourage the development of new ways and habits of learning
- develop personal work habits that both stimulate discovery of the voice and contribute to a positive work environment
- discover and use the chest, facial, and skull resonators
- develop range without extraneous tension
- work with sensitivity of the center through image and impulse
- develop the articulators to facilitate response to the nuance of clear thought
- link words to text to acting through exploration of sounds.
- develop growth in personal vocabulary and demonstration of clear language use for personal expression

Some indirect skills that this course aims to develop include:

- time management
- practicing
- habit changing
- discipline
- focus
- ensemble skills
- listening

Methods:

- Daily warm-ups and exercises in voice and speech. You are responsible for knowing and practicing all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises, and to help your body to learn these new patterns and ways of communicating.
- A class journal/notebook is required for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. These journals will form the basis of your reflective paper at the end of the year.

Time:

Students are expected to come to class prepared and ready to work when class begins. This includes having fulfilled all personal requirements of eating and using the washroom. Exceptions will of course be made should the need arise, but it is the expectation that students will remain present throughout the 50-minute class. A bottle of water is highly encouraged, please drink freely!

## **GRADING**

### **Fall Term**

Studio Work.....	5%
(this includes IPA homework and acquisition/demonstration of skills and proficiency)	
Application of voice/speech work in rehearsal and performance .....	5%

**Winter Term**

Studio Work.....	5%
(this includes IPA homework and acquisition/demonstration of skills and proficiency and the end of year paper)	
Application of voice work in rehearsal and performance .....	5%

**REQUIRED TEXTS**

*Introducing the IPA*, Eric Armstrong

*Speaking With Skill*, Dudley Knight

These books are available to you in the Bookstore.

Specific homework assignments from the workbook to follow on a weekly basis. Students are expected to keep up with the workbook as assigned. More information to follow.

This syllabus (and the voice & body work that it refers to) is drawn heavily from the experience and teaching of Michael Keating, Eric Armstrong, David Smukler, David Ley and Betty Moulton, as well as their teachers.

**ATTENDANCE AND LATENESS (for 2nd- through 4th-year Performance classes)**

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and in out-of-class rehearsals are of the utmost importance. Unexcused absences from lecture, lab, or rehearsal will be penalized at a rate of 2% per instance. Unexcused lateness for lecture, lab, or rehearsal will be penalized at a rate of 1% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course. After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

In performance courses that cast and rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that will require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

**"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 17, Oct 22, Nov 12, Jan 14, Feb 11, Mar 11. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule



**NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

### **NOTES FOR PERFORMANCE COURSES**

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course.

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- **students MUST NOT move existing furnishings from their current locations.**

### **2014 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 10, 2014, 12:30-13:20 in Theatre, 1T15.** **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 am-5:30 pm weekdays. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

## **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

## **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> for submission requirements and deadlines."

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

**WEDNESDAY, JANUARY 21, 2015** is the final date to withdraw without academic penalty from courses which begin in September 2014 and end in April 2015 (2014/15 Fall/Winter Term).

## **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

## **COURSE CONTENT NOTE**

### **All Theatre and Film Classes**

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

### **Performance-Related Classes**

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.